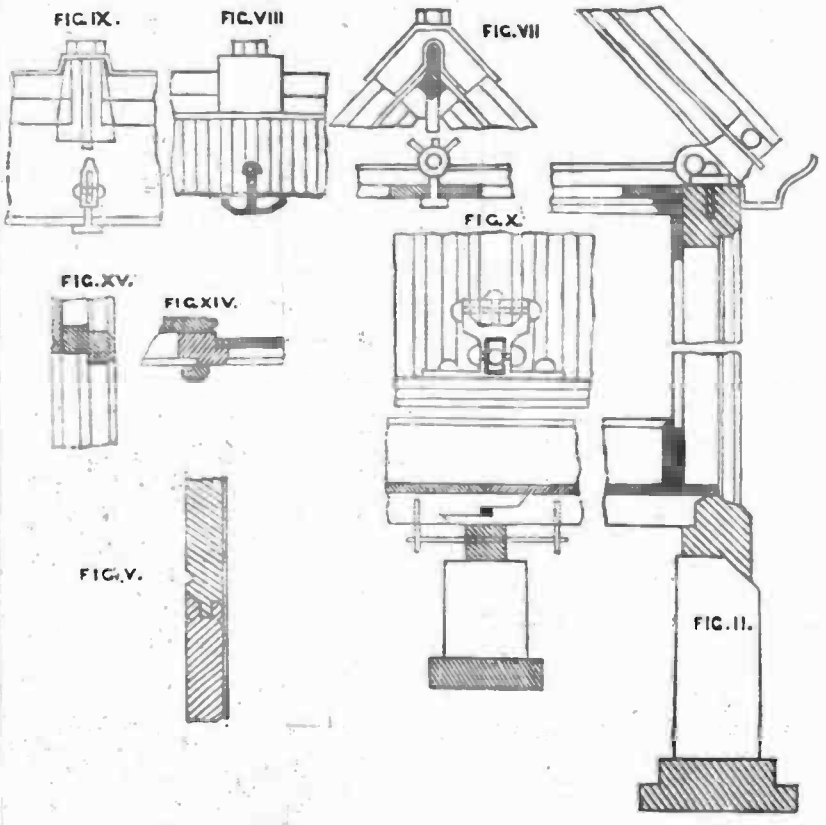
gular posts, with sill, head-quarterings, &c. A. Angular post. B. Iron bolt and straps, securing head to the same. C. Sill. D. Stone plinth. E. Quartering or stancheon. F. Corrugated iron. G. Inside lining, composed of oil-cloth or prepared canvas stretched on inch framing, which allows for any interior decoration, &c.

Fig. 5 shews the method of putting the boards together if zinc is used instead of iron, and which, by means of a bolt introduced in the cavity, between that and the canvas, will allow of expansion and contraction both for zinc or boards, &c.

Fig. 6. Section of head and portion of the roof.
Fig. 7. Section of ridge-board and bolt head.
Fig. 8. External elevation of the same.
Fig. 9. Internal elevation of the same.
Fig. 10. Elevation of clipp at foot of metal rafter, &c.
Fig. 11. Section of sill, shewing jointed floor-boards, &c.
Fig. 12. Plan of one of the windows.
Fig. 13. Portion of the elevation of the same.
Fig. 14. Plan of one of the door panels.
Fig. 15. Section of door head, &c.



FRESCO PAINTING.

We had in our thirteenth number a short notice upon the probable revival in England of this very noble art, which for purposes of historical or traditionary illustration is the most effective that could be adopted. The oldest known examples of painting are of this kind, and which exist, partially, in patches of colour yet visible in some of the temples of Egypt, and more extensively on the walls of tombs, in commemoration of the exploits of the kings and titular heroes of that remarkable people. The Greeks and Romans also cultivated this species of decoration, more particularly the latter, as chiming in with their peculiar notions of extent and magnificence of effect. Whoever has seen and admired the cartoons of Raphael may form a near conception of the grandeur of effect of which Mural Painting is susceptible; these unique specimens were designed as patterns for tapestry, an invention for covering the walls of palaces and mansions with a fabric in dyed woollen yarns, worked upon canvas, but long since fallen into disuse.

The term Fresco is borrowed from the Italian, and implies painting on walls, or, perhaps more properly, alcoves, or similar buildings of light construction calculated for recreation in the open air, and is in its nature capable of resisting for a great length of time the action of atmospheric changes. Fresco, as we have before observed, was much used in England some four or five centuries since, in both ecclesiastical and civil structures of importance, the subjects being chiefly scriptural, with occasional deviations in favour of some legendary achievement, or as a pictorial record of some well-contested battle-field. With these bold and beautiful, but unresisting memorials of things sacred, and deeds that redounded to national glory, the fanatical spirit of the sixteenth and seventeenth centuries warred to extermination; neither the enrichments of the temple bestowed by the consistent piety of our ancestors, nor the grateful reminiscences of heroic services to the state, were permitted to escape the devilries enacted by the factitious saints of the Puritan calendar; the Frescoes perished; but better taste and better feelings have supervened, bidding fair to re-establish both the art itself and the influential purposes to which it was anciently devoted.

The report of Mr. Barry on the proposed decorations of the interior of the new houses of Parliament is really a splendid programme of the association of sculpture and painting, upon an occasion too so fertile in appliances and means, that the principles of taste will, it is presumed, be developed in a manner to serve as examples for much of future time. With reference to painting Mr. Barry says, "I would suggest that the walls of the several halls, galleries, and corridors of approach, as well as the various public apartments throughout the building, should be decorated with paintings, having reference to events in the history of the country; and that these paintings should be placed in compartments formed by such a suitable arrangement of the architectural designs of the interior, as will best promote their effective union with the arts of sculpture and architecture. With this view I should consider it to be of the utmost importance, that the paintings should be wholly free from gloss on the surface, that they may be perfectly seen and fully understood from all points of view." By paintings with surfaces free from gloss or glaze, we understand those wherein the colours employed are mixed in other mediums than oils or varnishes; and though Fresco is not named, yet the magnitude of the surfaces to be covered, and the exception to those which are glazed, leads us to suppose that it is intended to revive this branch of art. Now, though the buildings to be thus adorned are progressing with considerable rapidity, much time must elapse before the interior is prepared to receive the embellishments contemplated; meanwhile many will have their longings to share in these distinguished labours, and, generally, the revival will open a new field for talent, in which there will shortly be no want of encouragement for those who may have successfully cultivated it; so oblivious, however, has the art become, that we have repeatedly heard the question put as to its nature and mode of execution, and we think an explanation will be useful to many of our readers. Fresco is the art of painting in relievo with water-colours on fresh plaster; the amalgamation thus formed of the decorative material with the body to which it is applied is endued with unchangeableness and permanence of a very extraordinary kind.

It would seem that Fresco requires considerable rapidity of execution, and that the painter must follow the plasterer within two or three hours after the latter has prepared the surface, and that the whole work needs completing before the mortar sets, as no secondary process, or retouching, can be resorted to with effect; to facilitate the work, a cartoon of paper is prepared, with an outline of the subject chalked upon it, which can thus be readily transferred to the wall. In true Fresco, the colours to be used are limited in number, the chemical action of lime upon mineral substances and compounds into which they enter, excluding several positive colours and tints; the ochres, chalks, and colours of earthy bases, are entirely congenial to this art. The operator must possess unhesitating confidence, great quickness of hand and eye, and perform his work with pencils and brushes long and soft in texture, and with colour flowing fully and freely from the tool.

It may be well to state that it is doubtful whether many of the ancient examples cited as Frescoes, are really of this description, colours having been found blended in the compositions, and retaining great brightness, which we know that contact with lime in an active state would have destroyed; it is therefore more probable that the paintings so described are executed on stucco, and that dryness of climate, and certain favourable circumstances as to position, have concurred to preserve them. True Fresco, or painting by the amalgamation of colours having affinity for lime, with the ordinary plaster composed of that material and sand, is the production we have to view, and which alone resists the effects of time, and very considerable mutations of temperature. The preparation of the

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